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VOL. XI.—No. 5.

NEW YORK, FEBRUARY, 1888.

Per Annum, Four Dollars.
Single Copies, 25 Cents.

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Entered at New York Post Office as Second Class Mail Matter.

The Decorator and Furnisher

PUBLISHED MONTHLY AT
80 & 82 East Fourteenth Street, New York, by

THE ART-TRADES PUBLISHING CO.,

J. T. PRATT, President,

To whom all communications should be addressed.

THOMAS A. KENNETT, Editor.

New England Office: 120 Tremont Street, Boston.
Western Office: 195 Wabash Av., Chicago.

Subscription, \$4 per year, in advance.

(PATENT BINDER, \$1.00 EXTRA).

Single Copies - - - 25 Cents.

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A PLEASING and somewhat original treatment of marqueterie is to be seen in a Brooklyn house that has lately gone through the hands of the decorator. The furniture of the principal rooms has been made to order with beds of extra breadth and length, for it seems as if ready made beds were shrinking—with easy chairs of unusual depth and softness, and fireplaces with new mantels and brasses. In the guest chamber marqueterie is employed on bird's eye maple in festoon patterns, the material being mother-of-pearl, copper and brass. One of these festoons ornaments the headboard of the bed, where it is flanked and bordered by hand carvings; another is strung along the fireside front, beneath the mantelpiece and between small but richly carved columns; another adorns a large cheval glass—or, rather, its frame, and the large, square mirror on the bureau has another. The pearl and the two metals go well together, the shell being commonly employed to represent leaves, and the metal, flowers. They conform to the light color of the wood also, and just there is one of the subtle strokes of art that produce an effect on every one who enters the place: the room is all in harmony. The prevailing tones are soft, light, but warm grays and browns, and the cream white wood, the brass of the fire-place, the silk covers of the easy chairs, and etchings on the walls convey a sense of brightness, refinement, restfulness and cheer that would be marred had unseemly and profuse ornament been introduced in carpet, walls or ceilings. The easy chairs match the portieres, and relations of color are established between objects the most unrelated in place and use, so that nothing intrudes either by its form or tint. The aim has been to give each apartment a character of its own, and to make the furniture, carpets, hangings and wall decorations form a color symphony in which there shall be no discord. One of the rooms is hung with panels of silk.

THE foreign journals bring account of a new kind of decorative work called "Cloisonné-Mosaic." It is somewhat on the same lines as the much-prized Japanese and Cloisonné enamels, only with the additional advantage that it can be applied on so large and substantial a scale as to be available for almost any form of architectural decoration, household or ecclesiastical, in which the artist's hand is required. In theory, the process is very simple, and can be easily explained. The design, which may consist of a figure subject, a floral or conventional pattern, or anything else that may be appropriately used in decoration, is transferred from a cartoon to a sheet of copper and outlined in metal wire, which is fixed to the ground plate with

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firm soldering. The interstices are then filled in with colored cements made of marble, resinous matter and wax, which do not require the heat of a furnace, and are said to be permanent as to quality and color, and to resist mechanical injury or damp. The surface is finished off by polishing in the manner of stone. Considerable art and taste are brought into requisition in bending the wire to the contours of the design and graduating the colors of the cement so that the effect of painting, rather than the rigid character of ordinary mosaic work, may be produced. The specimens exhibited are chiefly in the form of panels ready for fixing in position in the same way as paintings, frescoes, or tiles.

A YOUNG shopkeeper exhibited a pleasant device in the shape of a conservatory in a small chamber opening from his principal salesroom. The little room was for some time unused and filled with rubbish, when it occurred to him that it could be converted into a waiting apartment for his customers with slight trouble and expense. He hung a portiere at the door, introduced a little fish tank and fountain in the center, suspended pictures from the walls, put in a few chairs and a sofa on which a piece of rich oriental stuff was flung down with seeming carelessness, and when stands of flowers were placed about the window and a bird in a cage suspended overhead the charm of the scheme was complete.

SOME rather unique patterns are brought out in adjustable piano lamps, of which those in wrought iron are preferred to the brass and silver plate varieties. These are formed with an elaborately ornamental pedestal in scroll work of the best style, resting on the floor, with a somewhat slender stem to be lengthened or shortened as desired, and supporting a lamp of much elegance. The same arrangement for lighting is as well adapted to the library. In the more numerous forms of table lamps as in those of limited use it would be difficult to imagine anything more perfect in form and decoration than is shown in many examples.

A PRESENT fancy in the department of needlework is represented in elaborately embroidered white linen. The design may be wrought either in cordwork and silk or in heavy tapestry stitch silk embroidery. Sometimes yellow takes the place of white in the embroidery of table spread or other cover, the pattern being distributed over the whole surface with rich effect. For a more ornamental style of spread, with needlework in yellow silk, may be added a border of fine antique lace. Cushion covers are made similarly of white linen, with embroidery in white silk. Such are among the minor fancies ushered in with the prevalent fashion in white and gold decoration of the French order.

A HIGHLY decorative form of portiere, valued at \$287, has been placed in the rooms of the Decorative Art Society to find a purchaser. This drapery in satin sheeting of a deep terra cotta color, with wide borders of plush at top and bottom, is heavily lined with the variety of canton flannel somewhat resembling lamb's wool. The finely artistic embroidery, distributed over all the space between the borders, shows a design of seaweed, coral and other marine forms in natural colorings. The arrangement of the greenish-browns with pale pink, on the soft dark red background is charmingly effective, and gives the work a richly decorative character.

ONE of the leading importers of china offers for \$415 a dozen fine dessert plates, with orchids of different varieties painted by Mussill. A chrysanthemum set by the same decorator is \$316. Some of the fish and game plates for which Mitchell is celebrated at Hammersley's, are to be had at \$500 a dozen. Another rich fabrication of this class is in the form of Royal Dresden dessert plates in the Dresden pottery, with pierced borders exquisitely combining colors with gold, and decoration of figures and landscapes from subjects in the Dresden Royal Gallery. Specimens also of new Minton roast plates at \$485 a dozen are specially fine, with an ivory centre, and wing of delicate sea green in gold and silver in slightly raised design of fruits and foliage.

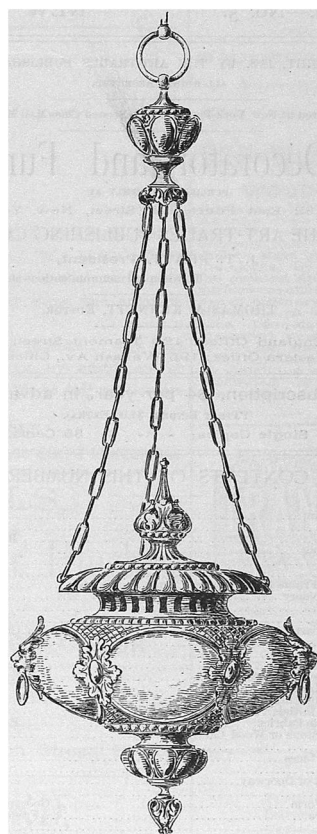
MINTON is acknowledged as the only person who has succeeded in producing turquoise blue in English porcelain. An imported example in *paté sur paté* is of special beauty. This is in the form of plates with decoration in white, with slight relief. Each has a different design, among which that of a lark soaring and singing against the blue above some

foliage combining forms of mushrooms at the base, is exquisite. These plates, valued at \$250, show the signature of Leroy, one of the five in five thousand at Minton's allowed such individual distinction. Mussill, formerly at Sevre, Golon, Boullemier, and Pillsbury, the painter of flowers, share this celebrity.

SHEET celluloid is an element only recently in extensive use in the decorative arrangement of numerous fancy articles. The material is most frequently seen in the forms of panels with painted flower designs, and which are applied in many different ways. The sides of boxes, of box-shaped toilet cushions, of cachet pockets and of plush covered bottles are always objects so adorned. In other cases the celluloid forms the chief part of the article, as with photograph and whisk broom holders.

THE work of women's hands is well represented at present in the rooms of the Decorative Art Society, stocked as they are by a rich accumulation of contributed work. A quality is shown in this production which is much beyond that of any representation of the society in its earlier years, although no longer exciting wonder, but simply meeting present expectation. The departments of china painting and art needlework contain examples of a fine order. A former popularity of panel and plaque in the character of mere decoration is fortunately passed, while articles of use become more artistically beautified.

WHEN Boullemier was in negotiation with an agent of Mrs. Morgan for the decoration of a set of plates for that collector, he risked doing as a sample only one quarter of a single plate. The order was given for the dozen at \$2,700. These were bought back from the great sale by Favio Collamore & Co. as the only purchase for themselves, although the set has since been resold. The set, costing \$3,500, secured again by Mr. Tiffany, remains in his possession.



DESIGN FOR ELECTROLIER.

BY R. Y. BARROWS.